

Julien Guillamat

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Notes:

The cello should be amplified. Each performers are preferably outputting mono on one speaker each.


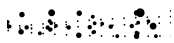





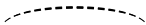

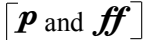



Laptop performer can either pre-record the different sounds from the cello or sample them live.

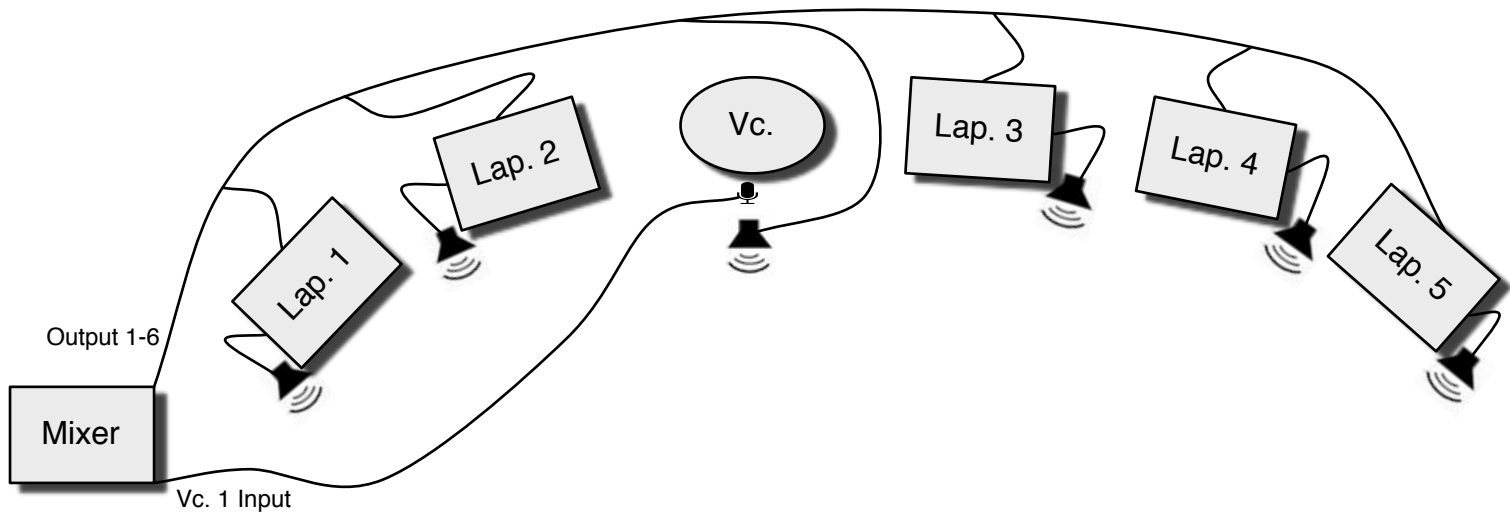
When playing the laptop, performers are playing the indicated sample on written dynamics,
improvising and modifying the sound file through their own patch
using preferably motion capture device to control parameters and alter sounds.

Laptop performers are free to use any patch or process they want (ie. granulation or filtering).

If a patch is needed or for any other query
please contact Julien Guillaumat at julienguillaumat@gmail.com

Symbols:

	Play the cello on its back on center boot (placing the fingerboard against your chest) the line symbolising the middle of the center boot.
	Play with the bow doing small rotation with the stick crushing hairs on the back of the instrument (this technique creates cracking sounds).
	Strike boot with finger tip (not with nail) or fore knuckle fist. 
	Play exactly on the bridge (no pitch).
	Half way between harmonic and real note (press the string harder without touching the fingerboard).
	Extreme pressure on the bow creating distorted/altered pitch.
	Let resonate the sound or reverb, fading down in a natural manner.
	Note/bow length.
	Improvised dynamics between the indicated range until further dynamics indication.
	Laptop performer samples the cello.
	Laptop performer plays indicated sample.
	Play for the length of the line.



Input 1 cello

Output 1-6 5 laptops + cello

5 Audio interfaces

5 Full range Loudspeakers

1 6ch. Mixer

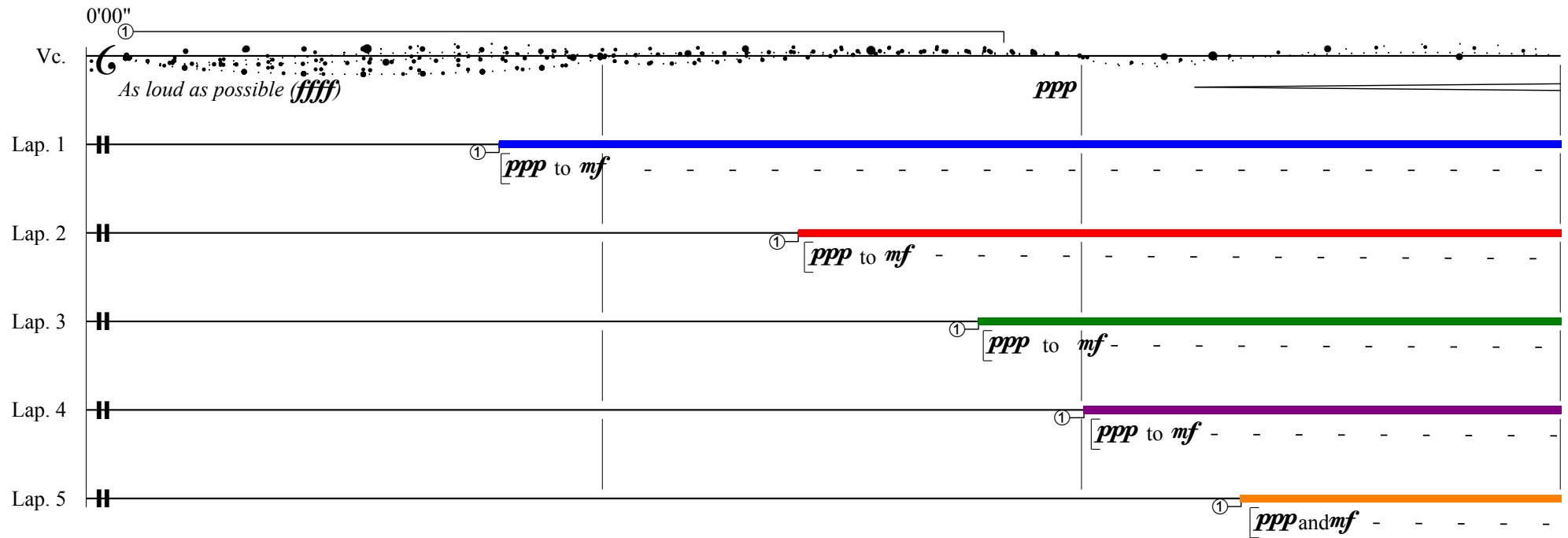
1 Microphone

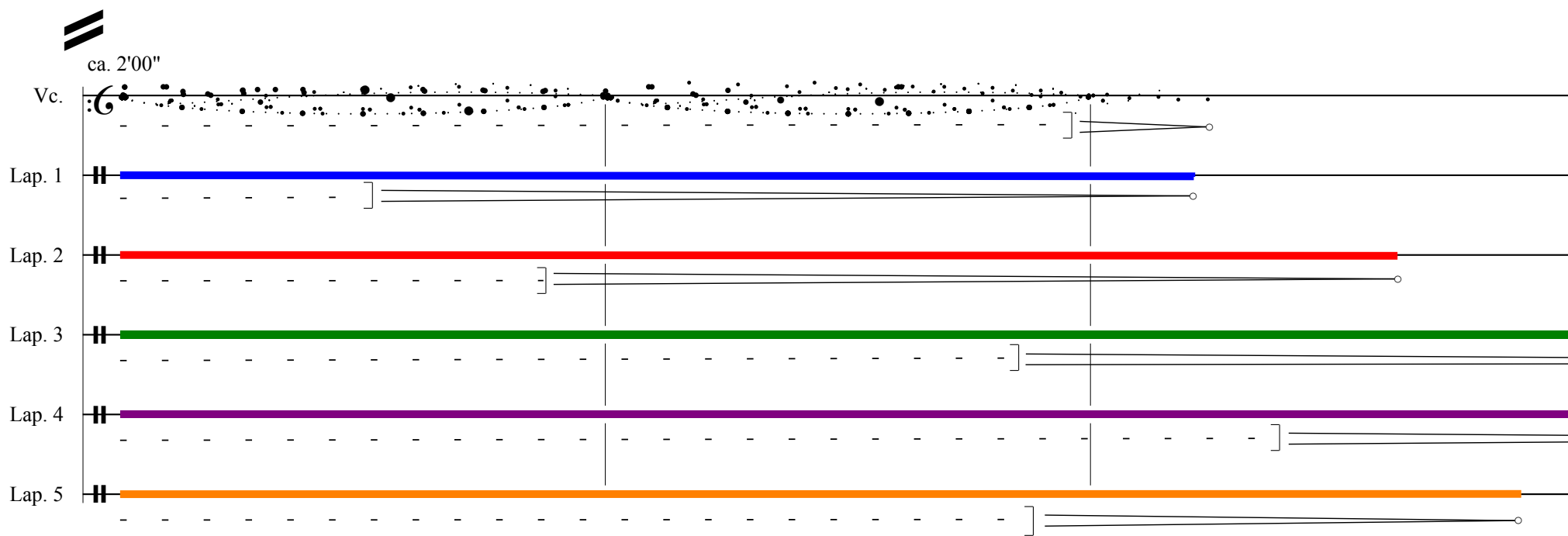
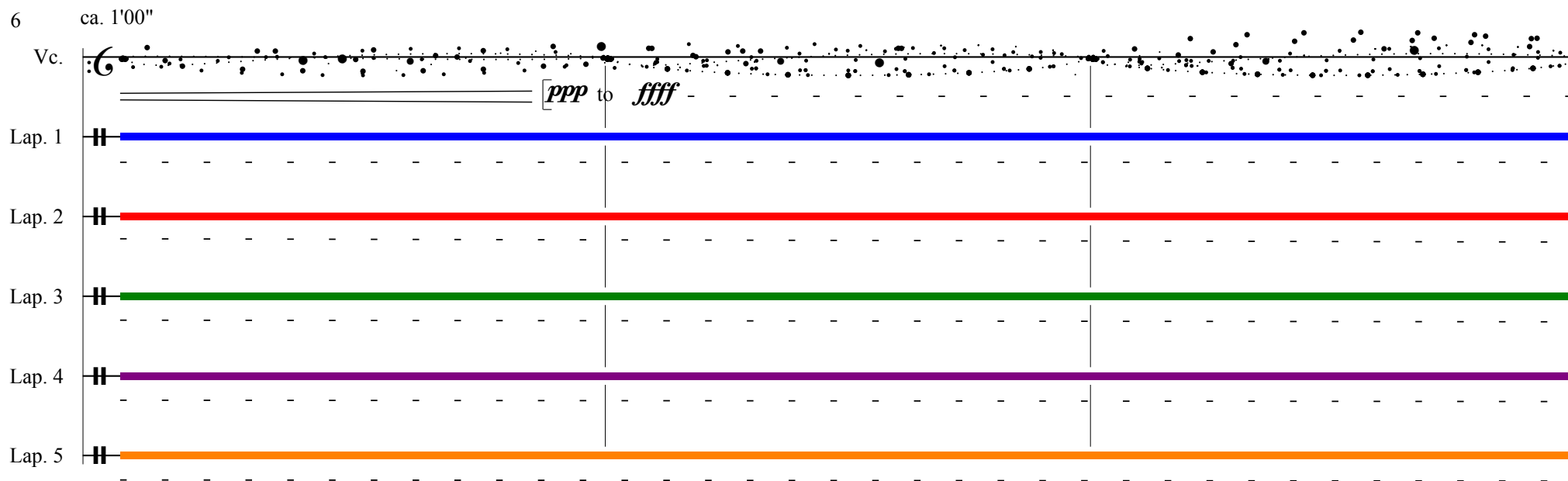
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For Cello Solo and Laptop Ensemble

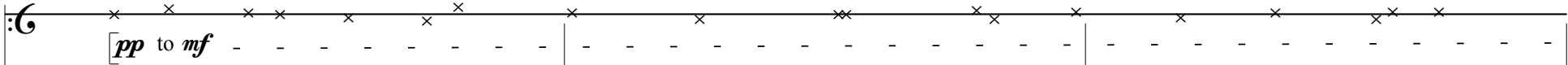
Julien Guillamat


1 line = ca. 1 minute

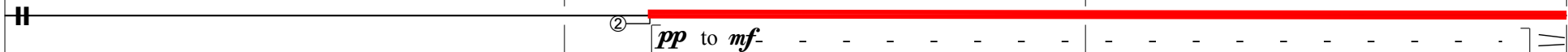


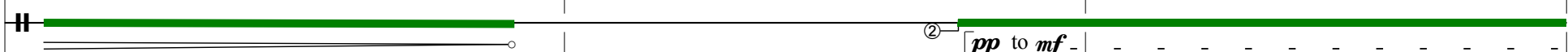



ca. 3'00"


Vc. 


Lap. 1 

Lap. 2 

Lap. 3 

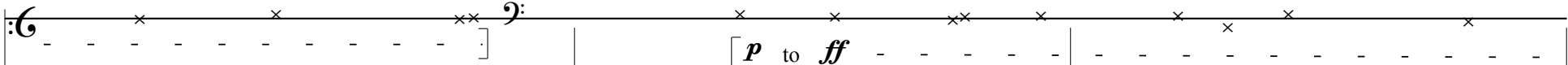
Lap. 4 

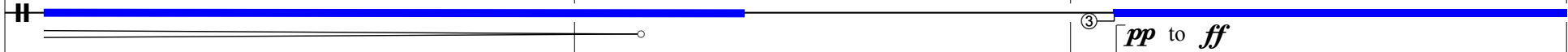
Lap. 5 





ca. 4'00"


(Turn cello around to normal position)


Vc. 

Lap. 1 

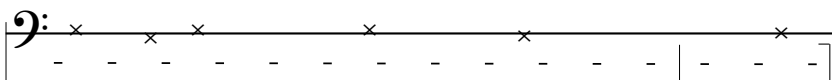
Lap. 2 

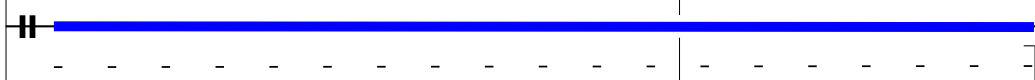
Lap. 3 


Lap. 4 


Lap. 5 


8 ca. 5'00"


Vc.  *pp* to *ff* -

Lap. 1  *pp* to *f* -

Lap. 2  *pp* to *f* -


Lap. 3  *pp* to *mf* -


Lap. 4  *pp* to *mf* -

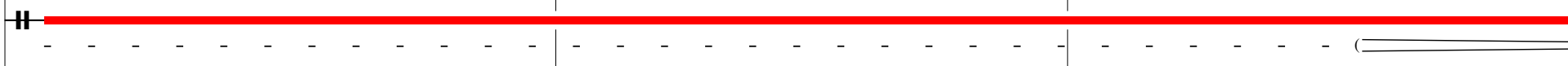
Lap. 5  *pp* to *mf* -


Start improvising with any sound already played then based on what you hear.


ca. 6'00"


Vc.  *pp* to *mf* -

Lap. 1 

Lap. 2 

Lap. 3 

Lap. 4 

Lap. 5 

ca. 7'00"

Vc. ^④

mp *ppp* *pp* *p* *p*

Lap. 1

Lap. 2 ^④ *ppp*

Lap. 3 ^④ *p*

Lap. 4 ^④ *ppp* [*pppp* to *mf*]

Lap. 5 ^④ *mp*

ca. 8'00"

Vc. ^⑤

mp *mf* *f*

Lap. 1 ^⑤ *pp* [*pppp* and *mf*]

Lap. 2 ^⑤

Lap. 3 ^⑤ *p*

Lap. 4 ^⑤ *mp*

Lap. 5

ca. 8'00"

ca. 9'00"

10
Vc.

Lap. 1

Lap. 2

Lap. 3

Lap. 4

Lap. 5

mf

ff

fff

p and *f*

mf

f

ffff

p and *mf*

ca. 10'00"

Vc.

Lap. 1

Lap. 2

Lap. 3

Lap. 4

Lap. 5

ff

f

ff

mf

ff

mf

p and *mf*

p

fff

mf

ff

mf

ca. 11'00"

Vc.

Lap. 1

Lap. 2

Lap. 3

Lap. 4

Lap. 5

fff *f* *fff* *ff* *ffff*

p and *f* *mf* *f* *ffff*

p and *f* *mf* *ffff*

mf *ffff*